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Die Fledermaus (The Bat)

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THE CENTER FOR PERFORMING ARTS

Governors State University

presents

fifteenth anniversary season

Teatro Lirico D'Europa

Sofia Symphony Orchestra and Chorus in



DIE FLEDERMAUS (THE BAT)

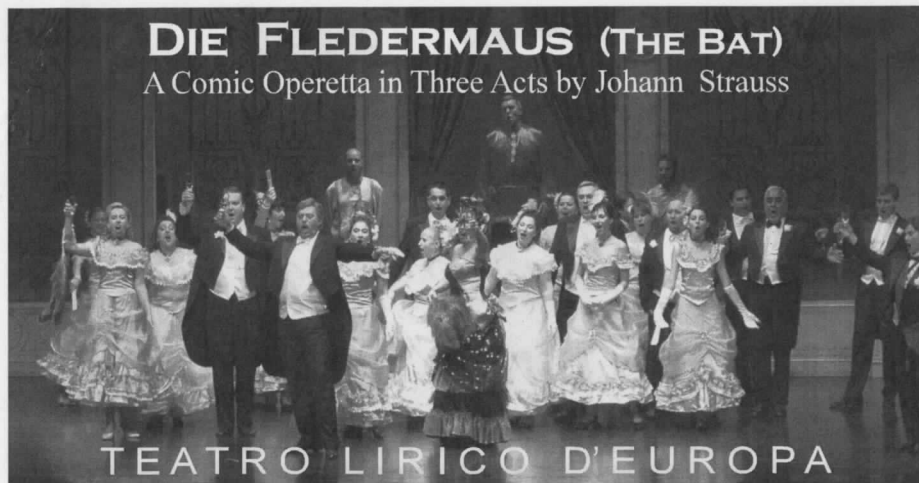
**A Comic Operetta in Three Acts by
Johann Strauss**

Sunday, January 17, 2010



This presentation is supported by the Performing Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts, with additional contributions from The Illinois Arts Council, General Mills Foundation, and Land O'Lakes Foundation.





Artistic Director/Stage Director.....Giorgio Lalov
Musical Conductor.....Krassimir Topolov
Set, Costumes and Lighting Designer.....Martin Otava
Supertitles.....Ario Nuova Presentations

CHARACTERS

GABRIEL VON EISENSTEIN (A man of private means).....Mario Nikolov, Tenor
ROSALINDE (Wife of Eisenstein).....Edelina Kaneava / Valentina Korchakova, Soprano
FRANK (A prison warden).....Pavel Horacek, Baritone
PRINCE ORLOFSKY.....Viara Zhelezova, Mezzo-Soprano
ALFRED (Prince Orlofsky's singing teacher).....Orlin Goranov, Tenor
DR. FALKE (A notary).....Hristo Sarafov, Baritone
DR. BLINDE (A lawyer).....Jiri Kubik, Tenor
ADELE (Rosalinde's maid).....Snejana Dramcheva, Soprano
IDA (Sister of Adele).....Svetomira Gitsova, Soprano
FROSHE (A jailer).....Gueorgui Dinev, Actor
Chorus of guests and servants of Prince Orlofsky

Setting: A spa town near Vienna in 1890

There will be a 20-minute intermission after Act One

ABOUT THE COMPANY

Formed in 1988 by Giorgio Lalov, European opera touring company Teatro Lirico D'Europa boasts of over 4,000 performances worldwide and 10 consecutive seasons of major U.S. tours. The company embarks on its 11th season of touring America in fall 2009 and winter 2010 with over 70 performances of five different full-scale operas, including a traditional version of Johann Strauss's DIE FLEDERMAUS, performed in the original German with English supertitles. The production will travel to the most outstanding venues across the United States with the Sofia Symphony Orchestra and Chorus and professional dancers. Soloists for the productions were chosen from auditions held in major cities around the world including Moscow, New York, Prague, San Juan and Sofia, Bulgaria. The principal singers are professionals with major operatic careers. Visit the Web site of JENNY KELLY PRODUCTIONS for an in-depth history of Teatro Lirico D'Europa, including hundreds of U.S. reviews, video clips, and a huge photo gallery: WWW.JennyKellyProductions.com.

Vienna, 1890's

ACT I Through the windows of the Eisenstein home floats the serenade of Alfred, a tenor still in love with his old flame Rosalinde, now the wife of Gabriel von Eisenstein. Adele, a chambermaid, saunters in reading an invitation to a masked ball; Rosalinde, bedeviled by a headache and believing she has heard Alfred's voice, enters but finds only Adele. The maid asks for the evening off to visit a "sick aunt," a plea her mistress dismisses. Alfred steps into the room and begins to woo Rosalinde, who resists his verbal blandishments but melts on hearing his high A. The suitor leaves as Eisenstein and his lawyer, Blind, arrive from a session in court: Eisenstein has been sentenced to a fortnight in jail for a civil offense. No sooner does he dismiss the incompetent advocate than his friend Falke comes to invite Eisenstein to a masquerade, suggesting he bring along his repeater stop-watch, which charms all the ladies, so he can accumulate pleasant memories to sustain him during his confinement in jail. Rosalinde joins Adele in a bittersweet farewell to Eisenstein before he goes off to prison, dressed up, to his wife's surprise, in full evening attire. Sending Adele to her "aunt," Rosalinde receives the ardent Alfred. Their tête-à-tête is interrupted by the warden Frank, who mistakes Alfred for the man he has come to arrest. Rosalinde persuades Alfred to save her name by posing as her husband, and Frank carts him off to jail.

ACT II In an antechamber at the palace of Prince Orlofsky, the nobleman's guests, Adele and her cousin Ida among them, await the arrival of their host. Orlofsky enters, quite bored — even with Falke's promise of a comedy of errors. The prince proclaims his guests free to do anything that suits their fancy — "Chacun à son gout." Adele, dressed in one of Rosalinde's most elegant gowns, laughs off Eisenstein's suggestion that she resembles his wife's chambermaid. Frank enters, and Rosalinde, also invited by Falke, arrives disguised as a temperamental Hungarian countess; she is soon wooed by her own reeling husband, whose pocket watch she steals to hold as proof of his philandering. Rosalinde agrees to sing a song about her "native" land, a spirited czardas, after which the guests move on to a magnificent dining area to toast the joys of wine, good fellowship and love. Champagne flows, and the guests dance wildly until dawn. When the clock strikes six, Eisenstein staggers off to keep his appointment at the jail.

ACT III Moments later at the prison, Frosch, a drunken jailer, tries to keep order among the inmates, who are unable to sleep because of Alfred's singing. Frank arrives, still giddy with champagne, followed shortly by Ida and Adele, who, thinking him a theatrical agent, believes he might further her stage aspirations. Frank, hearing someone at the door, hides the girls in a cell and then admits Eisenstein, who has come to begin his sentence. The new prisoner is surprised to learn his cell is already occupied by a man who claims to be Eisenstein and who was found supping with Rosalinde; to obtain an explanation from the impostor, Eisenstein snatches a legal robe and wig from his astonished lawyer. No sooner is he disguised than Rosalinde hurries in to secure Alfred's release and press divorce charges against her errant husband. With her would-be paramour, she confides her flirtation to the "lawyer." Enraged, Eisenstein removes his disguise and accuses his wife of promiscuity, at which Rosalinde whips forth the watch she took from him at the ball. Orlofsky and his guests arrive to celebrate the reconciliation of Rosalinde and Eisenstein, singing a final toast as Eisenstein is taken away.

MARIO NIKOLOV (Gabriel Von Eisenstein) Bulgarian tenor, Mario Nikolov, studied at the National Musical Academy in Sofia and at the Musikhochschule in Vienna. He received a master's degree in stage production for musicals and operetta from the National Drama Academy in Sofia in 2002. Since January 2009, Mr. Nikolov has been the general manager of the National Music Theatre in Sofia, where he had been a principal soloist since 1989. He is a member of the board of BAROK, a Bulgarian association of employers in the field of culture, president of AMC Production, a music company and the creator and producer of conceptual project, Strings. Mr. Nikolov is also chair of the board of the Art Music Center Association. Mr. Nikolov's operetta repertoire includes the leading tenor roles in the most popular operettas. He has also performed leading tenor roles in such musicals as MY FAIR LADY and JESUS CHRIST SUPER STAR. He has performed in Austria, Belgium, Denmark, France, Germany, Holland, Japan, Luxemburg, Russia and Switzerland and has staged numerous operas and operettas throughout his native country.

EDELINA KANEVA (Rosalinde) Ms. Kaneva received her musical education at the National Conservatory of Music in Sofia. She is currently a principal soloist of the Sofia National Opera and has performed as a guest soloist with other opera companies in Eastern Europe and Germany. She has performed the roles of Leonore in Verdi's IL TROVATORE and the title role of Puccini's TOSCA with Teatro Lirico D'Europa in the United States and recently performed the role of Donna Anna in DON GIOVANNI at the Summer Music Festival in Varna, Bulgaria.

VALENTINA KORCHAKOV (Rosalinde) Born in Sofia, Ms. Korchakova graduated from the National Music Academy Sofia. In 2003, Ms. Korchakova received the special prize of the Spanish impresario, Opera 2001, at the Katia Popova National Competition for Opera Singers. Because of her outstanding performance in the Mimi Balkanska National Competition for Young Operetta and Music Singers, where Ms. Korchakova won the first prize in 2002, she was invited to work as a soloist at the National Music Theatre in Sofia, where she is currently a principal soloist. In 2008, she won a special award at the International Competition Operetta Land, held in Moscow. In 2009, Ms. Korchakova won the prize of UBMD, Bulgarian Ministry of Culture and Radio, Classic FM, Crystal Lyre in the category Young Artist. Ms. Korchakova's operetta repertoire includes leading soprano roles in Johann Strauss's DIE ZIGEUNERBARON, DIE FLEDERMAUS and WIENNER BLUT, Franz Lehár's GRAF FON LUXEMBOURG and DIE LUSTIGE WITWE, Kalman's CSARDAS-FÜRSTIN, GRÄFIN MARIZA, and DIE BAJADERE, and Abraham's BAL IM SAVOY, and VICTORIA UND IHR HUSAR.

ORLIN GORANOV (Alfred) Two-time Golden Orpheus first-place winner at the International Festival in Bulgaria, Mr. Goranov is a laureate of several international opera festivals, including the Dresden Festival, Bratislava Lyre International Slovakia Vocal Festival and the Intertalent Festival in Prague. He has been a principal soloist at the State Opera House in Plovdiv, Bulgaria, since 1999, and is a regular participant of both the Christmas and New Year's Berliner Symphoniker concerts since 1991. Mr. Goranov has made numerous recordings for both the Bulgarian National Radio and Bulgarian National Television. Since the 2005-2006 season, he has received outstanding critical acclaim for his performances with Teatro Lirico.

PAVEL HORACEK (Frank)

The Czech bass-baritone, who has won prizes in international opera competitions in Geneva and Munich, graduated from The State Conservatory of Prague and has been a principal soloist of the Prague State Opera since 1978. There he has performed such roles as Ramfis in Verdi's AIDA, the title role in Bartók's BLUEBEARD, the title role in Mozart's DON GIOVANNI and Figaro in LE NOZZE DI FIGARO, the title role in Verdi's RIGOLETTO and Mephistopheles in Gounod's FAUST. He has toured with the Prague State Opera throughout Belgium, France, Italy, Mongolia, The Netherlands and Russia. He has sung as a guest artist with opera companies in Austria, Germany, Italy and The Netherlands. Mr. Horacek has also performed as a concert soloist at Carnegie Hall.

JIRI KUBIK (Dr. Blinde) Czech tenor Jiri Kubik is a member of the Prague National Theatre and a former soloist with opera companies in Olomouc, Opava, and Ostrava. He graduated from the Ostrava Conservatory of Music and the Janáček Academy of Performing Arts in Brno. Mr. Kubik was a top prizewinner in opera competitions in Karlovy Vary and Prague and with the Czech Ministry of Culture and has appeared

as guest artist with opera productions in Austria, France, Germany, Greece, Japan, Lithuania and Poland. He recorded Dvořák's THE SPECTER'S BRIDE with Peter Tiboris. His repertoire with the Prague State Opera includes Guglielmo in Mozart's COSI FAN TUTTE, Valentin in Gounod's FAUST and the title role in Verdi's RIGOLETTO.

SNEJANA DRAMCHEVA (Adele) Bulgaria-born soprano, Snejana Dramcheva graduated from the Dobrin Petkov Music School of Plovdiv, where she studied voice with Ivanka Michaylova. She also graduated from Pancho Vladigerov Music Academy in Sofia, where she studied with Professor Karnobatlova-Dobrevva. Ms. Kramcheva made her artistic debut in 1984 with the Plovdiv Philharmonic Orchestra conducted by Dobrin Petkov. In 1990, Ms. Dramcheva made her first appearance on the operatic stage in Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL (THE ABDUCTION FROM THE SERAGLIO) with the Sofia National Opera and Ballet's opera studio. During 1991-1993, she completed several European tours with the German touring company, Schlotte, as Gilda in RIGOLETTO, Violetta in LA TRAVIATA and Musetta in LA BOHÈME. Ms. Dramcheva's awards include the second place prize at the Francesco Vignas competition in Barcelona, the Grand-Prix in Pamplona, Spain, the first prize in Pavia, Italy, and the Audience-Grand-Prix at the Giuseppe Verdi Competition in Parma, Italy. She was a finalist in the Belvedere International Opera Competition in Vienna and has participated in numerous international festivals and concerts. Ms. Dramcheva has made recordings for the Bulgarian National Radio and for companies in other countries, singing opera repertoire of Bellini, Donizetti, Mozart, Puccini and Verdi. In recent years, she has been a frequent guest artist on opera stages in major European cities, including Amsterdam, Barcelona, Bilbao, Lille, Madrid, Milan, Munich, Paris, Tokyo, Valencia and Zurich. Last season in the United States, she performed the role of Valencienne in MERRY WIDOW with Czech Opera Prague and Violetta in LA TRAVIATA with Teatro Lirico D'Europa. During the 2008-2009 season, Ms. Dramcheva performed the roles of Pamina in DIE ZAUBERFLÖTE and Musetta in LA BOHÈME with Mozart Festival Opera and Lola in Cavalleria Rusticana with Teatro Lirico D'Europa. During the 2009-2010 season, she will be performing Gilda in RIGOLETTO, Rosina in IL BARBIERE DI SIVIGLIA, Adelle in FLEDERMAUS and Musetta in LA BOHÈME with Teatro D'Europa on its 11th major consecutive U.S. tour.

HRISTO SARAFOV (Dr. Falke) Mr. Sarafov has been active on the stage for his entire adult life as a soloist in operetta, opera and as an actor. After graduation from the National Academy of Music in Sofia in Bulgaria, he was immediately engaged by the Sofia National Opera for the role of Bartolo in Rossini's IL BARBIERE DI SIVIGLIA. Mr. Sarafov has performed numerous roles with Teatro Lirico D'Europa, worldwide, since 1990.

VIARA ZHELEZOVA (Prince Orlofsky) Bulgarian mezzo-soprano, Viara Zhelezova made her debut with Baltimore Opera Theatre as Rosina in IL BARBIERE DI SIVIGLIA in November and was highly praised by opera critics of the BALTIMORE SUN and OperaOnline.us. Ms. Zhelezova graduated from the Bulgarian National Conservatory of Music and joined the roster of the Bulgarian National Opera, where she has performed leading mezzo roles alongside such singers as Ghena Dimitrova, Nicolai Giuselev and Anna Tomova Sintova. She has appeared as a guest artist with opera companies throughout Eastern and Western Europe. In the United States, Ms. Zhelezova has performed the roles of Carmen in Bizet's masterpiece, Rosina in IL BARBIERE DI SIVIGLIA, Zerlina in DON GIOVANNI, Cherubino in LE NOZZE DI FIGARO, Suzuki in MADAMA BUTTERFLY and Prince Orlofsky in DIE FLEDERMAUS, to outstanding critical acclaim.

SVETOMIRA GITSOVA (Ida) The Bulgarian soprano has been a principal soloist with opera companies in Bulgaria since graduating from the Bulgarian National Conservatory of Music in Sofia. She has performed with Teatro Lirico D'Europa on tour in the United States for the past three seasons in many different supporting roles.

GUEORGUI DINEV (Frosch) The Bulgarian actor has worked professionally in his native country for more than 20 years, onstage and in film, and has performed with Teatro Lirico D'Europa on tour in the United States since the winter of 2000.

KRASSIMIR TOPOLOV (Conductor) Maestro Topolov, the principal conductor for Teatro Lirico D'Europa, received his musical education in Vienna. In addition to conducting hundreds of performances for Teatro Lirico on tour in Central Europe and the United States, he is a guest conductor with the many state opera companies in Bulgaria and other Eastern European countries.

MARTIN OTAVA (Set, Costumes and Light Designer) Mr. Otava has served as principal stage director at Prague State Opera for over ten years. Teatro Lirico D'Europa purchased Mr. Otava's very popular set and costume designs for *DIE FLEDERMAUS* that it has recreated for this tour.

GEORGIO LALOV (Artistic and Stage Director) Co-founder of Teatro Lirico D'Europa and current general manager and artistic director of Teatro Lirico D'Europa, Gueorgui (Giorgio) Lalov also serves as stage director for *MOZART FESTIVAL OPERA*. Mr. Lalov was born in Telesh, Bulgaria in June 1958. His father, "Lalo," a doctor, and his mother, Stoiyanka, an elementary school teacher and Bulgarian folk singer, were educated patrons of the arts. When the elder Mr. Lalov died, Giorgio was only nine years old, but because he was an excellent student, he had the good fortune to be accepted at an elite boarding school in the capital city of Bulgaria, where all the lessons were taught in French. When he graduated from high school in 1976, he was fluent in French and English. That fall he entered the Bulgarian National Academy of Music and went on tour throughout Italy with a choir from the university. While in Milan, he auditioned for the famous International School for Young Opera Singers at La Scala, was accepted and went on to make his operatic debut at La Scala at the age of 25. After living in Italy for a short time, Mr. Lalov became fluent in Italian. In 1986, while on tour with an opera company in France, he met Yves Josse, a former ballet dancer who was booking opera and ballet tours. They became business partners. Mr. Lalov had many resources: He spoke several languages, was able to organize the creation of sets and costumes in Bulgaria and put together an excellent orchestra and chorus. He also knew many fine opera singers in Bulgaria, central Europe, and the United States. By 1988, Messrs. Josse and Lalov were collaborating on what was to become the most successful opera touring company in Europe. At the time of Mr. Josse's death in 1995, Teatro Lirico had presented over 250 performances a season throughout Europe. In 1990, Mr. Lalov established the Sofia Symphony Orchestra and Chorus. Winter 2000 marked Teatro's first major American tour. The reviews from the 10 consecutive tours Teatro Lirico D'Europa has completed thus far in the United States speak for the high quality and consistency of the company. The fact that the company is able to tour with many different productions is an indication of Mr. Lalov's hard work, excellent organizational skills and unfailing dedication to the art of opera. In spring 2009, the impresario became the artistic director of Baltimore Opera Theatre. The new company will present full-scale productions of opera at Baltimore's famous Hippodrome Theatre, featuring European and American singers and musicians as well as local talent.



"I'm not alone in hoping that Giorgio Lalov, the talented opera singer turned creator of Teatro Lirico D'Europa stays happy and healthy and continues to bring us such magnificent productions. We can only hope to see more from this company in years to come."

ILLINOIS TIMES
- Ann Kerr



THE WALTZ KING AND HIS FLEDERMAUS

By Mary Jane Phillips-Matz

Bubbling with joy and wit and bursting with just plain fun, operetta is the perfect entertainment, and Johann Strauss's *DIE FLEDERMAUS* is the perfect operetta.

Strauss (1825-1899), who became a celebrity and was called The Waltz King, was famous for his romantic appearance, dark, wavy hair and expressive eyes. It is quite natural that *DIE FLEDERMAUS*, which had its world premiere on April 5, 1874, quickly won audiences. Strauss came to his art naturally, for he and his father were responsible for creating the passion for waltzes and their sweeping "ONE-two-three, ONE-two-three" rhythms. We cannot imagine operetta without them.

The Magic of *DIE FLEDERMAUS*

With the waltz in his heart, then, Strauss brought to life the unforgettable characters of *DIE FLEDERMAUS*: the beautiful Rosalinde and Eisenstein, her hapless husband, Adele, her social-climbing maid, and Falke, her husband's friend. Not surprisingly, they – and a colorful assortment of guests – all turn up in Act II at the costume ball, which is hosted by the rich and eccentric Prince Orlofsky. King Champagne rules the evening. And the costumes! Rosalinde comes dressed as a Hungarian countess. Eisenstein, not recognizing her after having drunk too much, flirts with her. Falke is in costume as a bat – the bat that gives the operetta its title, while Adele poses as a lady, wearing a gown "borrowed" from Rosalinde's closet. This, then, is the sparkling costume ball in *DIE FLEDERMAUS*. Left out of the fun is Rosalinde's former lover, an opera singer who turns up unexpectedly, courts her, and ends up in jail, where the whole cast comes together in Act III. All conflicts are reconciled in the end, when love and friendship rule. Like most operettas, *DIE FLEDERMAUS* has its roots in everyday life. It shows a cross-section of the society of the time and demonstrates universal truths: Everyone loves to have fun; husbands and wives can argue and cheat a bit; flirting is acceptable, if it is all in fun; humor saves the day, at least at costume balls; and everyone – even a maid – can dress up in costume and dance. In fact, when Strauss and his orchestra played at festive events such as the ball he depicted, many people attended in disguise, just as in this operetta.

The Strauss Family and Their Music

All of this pleasure is a gift to us from the Strauss family of Vienna: violinists, bandleaders and composers. In two generations, the Strausses grew from humble beginnings as tavern musicians and common fiddlers to being welcomed in the most respectable concert halls and finest theatres. They also gained recognition as serious composers and were very much a part of a tradition, because the earliest dances resembling waltzes had become popular in Vienna in the early 1700's, played by wandering four-man bands. Not until 1825 was the name waltz applied to that music. Operetta emerged at this same time, with the Strauss family and their operettas known all over Europe and abroad.

COMING SOON TO THE CENTER AT GSU

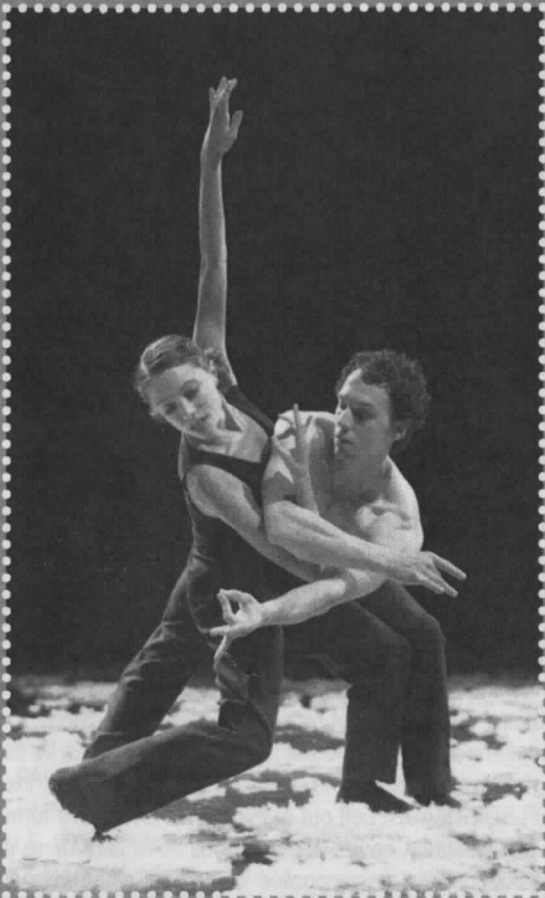


Photo by Todd Rosenberg

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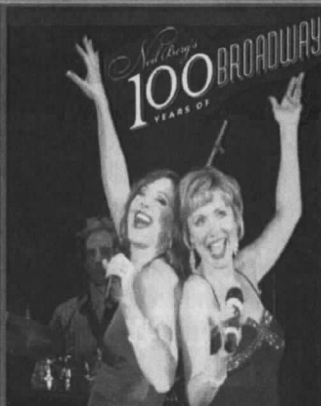
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